

Perve Galeria

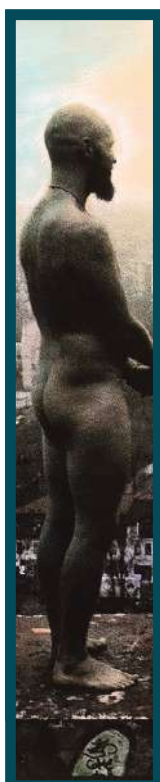
presents:

Cape Town Convention Center

Cape Town, South Africa

19 - 22 February 2026

Booth B3



Investec



Curated by Carlos Cabral Nunes

Bogdan Gulyay

João Donato

José Chambel

Renée Gagnon

Teresa Roza d'Oliveira

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Bogdan Gulyay
Galya Hidropark Salmon, hello - "The Fisher" series, 2017
Silver gelatin hand print analog photography, ed. 1/10
30 x 30 cm
Ref.: BG045

Perve Galeria

at Investec Cape Town
Art Fair 2026

At the 2026 edition of Investec Cape Town Art Fair, Perve Galeria presents a curated project at booth B3 that reaffirms its longstanding commitment to fostering critical intercultural dialogue through contemporary art.

Curated by Carlos Cabral Nunes, the presentation brings together four artists from the Lusophone world: Teresa Roza d'Oliveira (1945–2019, Mozambique/Portugal), Renée Gagnon (b. 1942, Canada/Portugal), José Chambel (b. 1969, São Tomé and Príncipe), and João Donato (b. 1953, Mozambique). Working across diverse media and aesthetic approaches, their practices engage with memory, identity, displacement, and postcolonial continuities, tracing layered cultural cartographies shaped by shared histories, migration, and processes of transformation.

In dialogue with this nucleus, the project includes a tribute to Ukraine and to artistic resistance in times of war through the work of Bogdan Gulyay (b. 1980), who continues to live and work in Kyiv. His practice introduces a poignant reflection on resilience, vulnerability, and endurance, expanding the exhibition's geographic and symbolic resonance.

Within the dynamic context of Investec Cape Town Art Fair, a key platform for contemporary art on the African continent, Perve Galeria proposes not merely a group presentation, but a space of encounter between Africa, Europe, and Eastern Europe. By connecting distinct historical experiences and cultural narratives, the exhibition affirms art as a site of memory, critical inquiry, and meaningful transnational exchange.

Perve Galeria

Established in Lisbon's historic center since 2000, Perve Galeria presents exhibitions of modern and contemporary art, bringing together artists from diverse backgrounds and artistic languages, and promoting the concept of "Global Art." Since then, it has actively participated in prestigious international art fairs, such as Frieze Masters, 1-54 London and New York, Art Dubai, Abu Dhabi Art, ARCO Lisboa, among others.

Its name, Perve, is a non-existent word created by the gallery's founders, symbolizing a shift in perspective towards life. Its ethos is grounded in the transformative power of art, capable of turning negative experiences into positive outcomes and elevating them to a higher plane of existence. For 25 years, this principle has guided its mission to champion unjustly under-represented artists, such as Reinata Sadimba, Ernesto Shikhani, Malangatana Ngwenya, and Manuel Figueira. Through the gallery's dedication, their work is now represented in major international collections, including Tate Modern, the Pompidou Center, and the Serralves Foundation.

Since the late 1990s, Perve Galeria has been building the Lusophonies Collection, a vast body of more than 300 works of modern and contemporary art from Portuguese-speaking countries. The collection fosters dialogue between Africa, Europe, the Middle East and South America, and has been presented in countries such as India, Portugal, Senegal, Turkey, and Denmark.

In 2013, the gallery expanded with Freedom's House – Mário Cesariny, dedicated to the influential Portuguese poet and painter. In 2019, it began managing aPGn2 – a PiGeon too in Lisbon, and in 2022 it launched 27ARTe, an open-air space for performance and visual arts.



José Chambel
Untitled - Tchilóli series, 1997
Photography print on Epson Fine Art Cotton Paper.
Open Edition, 18 x 22 cm
Ref.: JC008

Bogdan Gulyay

1980 | Ukraine

Bogdan Gulyay is an art photographer based in Kyiv, Ukraine, where he has developed his practice since 2010. Holding a degree in Economics from Chernihiv State University of Economics and Administration, he began his professional path in journalism, working for several years in local media.

His practice has received significant recognition over the years. In 2013, he was awarded second place in the Golden Camera contest organised by the Kyiv School of Photography, marking an early milestone in his career. In 2021, his acclaimed V series earned the “Reader’s Choice” award in the Bird in Flight contest. A member of the Ukrainian Photographic Alternative (UPHA), Gulyay works primarily with analogue techniques, including classical black-and-white gelatin silver prints, lith prints, and hand-painted photographic surfaces, reinforcing the material and tactile dimension of his images.

Represented by Perve Galeria since 2022, Gulyay has been featured in the gallery’s OBJECT exhibition cycle, presented across three venues in Lisbon — atmosfera m, Freedom House – Mário Cesariny, and Perve Galeria.

That same year, his work was presented at the International Festival of Engraving and Art on Paper in Bilbao, where Perve Galeria received the Best Booth Award.

It was subsequently highlighted in the gallery’s participations at JustMAD (Madrid), JustLX (Lisbon), and VOLTA Basel. This international trajectory culminated in a site-specific installation at the Ukrainian Pavilion of VOLTA New York 2024.

Gulyay’s most recent body of work offers a poignant and unflinching reflection on the realities of war, examining its architectural, territorial, physical, and psychological impact. Through a restrained yet powerful visual language, his photography confronts fragility and destruction while simultaneously asserting resilience and the persistence of human presence.



Bogdan Gulyay
Untitled - Unaccomplished studies on Ukrainian Erotic series, 2018
Silver gelatin hand print analog photography, Ed. 1/10
15 x 15 cm
Ref.: BG115



Bogdan Gulyay
Untitled - Blood and flash series, 2016
Silver gelatin hand print analog photography, ed. 1/10
24 x 30 cm
Ref.: BG033



Das Wort Kyiv ist männlich und nach ukrainischer Tradition, schenkt man Männern keine Blumen.

Bogdan Gulyay
Untitled - Flowers to Kyiv series, 2020
Painted silver gelatin hand print analog photography, Ed. 2/5
30 x 40 cm
Ref.: BG080

João Donato

1953 | Mozambique

João Maria de Bettencourt Cardoso Donato, better known as João Donato, is a ceramic artist whose work is driven by a deep commitment to storytelling through clay. Born in 1953 in Maputo, Mozambique, he began his professional life as an artisanal fisherman in Cabo Delgado, an occupation he pursued until the 1980s. In 2002, Donato embarked on his artistic journey, relocating to Brasília, Brazil, where he studied under the esteemed master ceramist Cecy Sato.

In 2005, he moved to London to further his studies at City and Islington College, refining his craft under the tutelage of renowned ceramist Daphne Carnegie. After completing his degree, he remained in London, serving as a ceramics technician at the University until 2011, when he relocated back to Maputo, where he currently lives and works.

Throughout his career, Donato has held numerous solo exhibitions and has participated prominently in group exhibitions across Brazil, Mozambique, Portugal, the United Kingdom, and Sweden. His works are included in several prestigious private collections worldwide.

Since 2023, João Donato has been represented by Perve Galeria. His work was featured in the exhibition *Crossing Borders: Collections' Dialogue*, held at ISPA – University Institute in Lisbon, which presented over 300 works from Perve Galeria's Lusofonias Collection. In 2024, his creations were included in the commemorative exhibition marking the 50th anniversary of the Carnation Revolution, presented at Casa da Liberdade – Mário Cesariny and Perve Galeria in Alfama, Lisbon.

In addition to participating in several group exhibitions, João Donato's work has been showcased by Perve Galeria at major international art fairs, including FIG Bilbao, London Art Fair, JustMAD (Madrid), AKA (Paris), VOLTA Basel, and VOLTA New York, where he made his U.S. debut, and now Investec Cape Town.



João Donato
Untitled - Unheard Birds Series, n.d.
Ceramic , 30 x 18 cm
Ref.: JDO009



João Donato
Untitled - CARDUME Series, 2014
Ceramics decorated with engobes and glazes
14 x 21 cm
Ref.: JDO101



João Donato
Gaza#4, 2023
Ceramics decorated with engobes and glazes
25 x 13 x 4 cm
Ref.: JDO049



João Donato
Gaza#3, 2023
Ceramics decorated with engobes and glazes
15 x 16 x 14 cm
Ref.: JDO045

José Chambel

1969 | São Tomé and Príncipe, Portugal

Born in São Tomé and Príncipe in 1969, José Chambel lives and works in Portugal. His work is rooted in a documentary language, developing projects that explore the expressive possibilities of light through black-and-white and colour photography. His themes focus on the preservation of both tangible and intangible cultural heritage in Portugal, São Tomé and Príncipe, and Cape Verde.

José Chambel's works are included in several public and private collections, such as the Portuguese Centre of Photography, the Cultural Centre of São João da Madeira, the Ormeo Junqueira Botelho Foundation, the PLMJ Foundation, the Norlinda and José Lima Collection, and the Lusophonies Collection of Perve Galeria. Since 2015, his work has been represented in Portugal by Perve Galeria.

Deeply grounded in his cultural heritage, Chambel represents a talented and engaged generation of artists dedicated to rethinking the image of Africa and its place in contemporary society. In 2020, he co-founded *Manga-Manga*, an organization devoted to the research, documentation, study, and promotion of the culture of São Tomé and Príncipe, aiming to preserve the islands' cultural heritage and support the vitality of existing cultural groups and practices.

In 2021, Chambel's work was featured in the VIP Lounge of AKAA – Also Known As Africa, where he presented four interactive performances and unveiled his photographic series *Le Ministre*. In 2023, his photographs were showcased in the Africa in Focus section of ARCO Lisboa, through Perve Galeria's participation by invitation of curator Paula Nascimento. At the 10th Biennial of Arts and Culture of São Tomé and Príncipe in 2024, he presented the project *Danço. Between Knowing and Believing*.

In April 2025, Chambel's work will be featured in the 2nd Global Art Event in the U.A.E., promoted by Perve Galeria in collaboration with ReKN, the cultural and artistic space of Sheikha Maryam Al Qassimi in Sharjah. Later that year, in November 2025, his work will be highlighted in a special project dedicated to artists from Portuguese-speaking countries, presented by Perve Galeria at Abu Dhabi Art.



José Cahmbel
 A complete family - "Post-Type: Diaspora Clichés" Series, 2025
 Archival photograph and photograph printed on 260 g/m² Photo
 Lust paper, Ilford Galerie, on 5 mm PVC with wooden frame.
 P.A. 1/2.
 21 x 13 cm | 90 x 67 cm
 Ref.: JC094



José Chambel
 Untitled #33 - Danço Congo Series, 2018
 Photography Print on cotton paper. Ed. 3/6
 31 x 41,5 cm
 Ref.: JC048



José Chambel
 Untitled #16 - Danço Congo Series, 2016
 Photography Print on cotton paper. Ed. 3/6
 46,5 x 56,5 cm
 Ref.: JC035



Grupos Angolenses - "Post-Type: Diaspora Clichés" Series, 2025
 Archival photograph and photograph printed on 260 g/m² Photo
 Lust paper, Ilford Galerie, on 5 mm PVC with wooden frame.
 P.A. 1/2.
 21 x 13 cm | 90 x 67 cm
 Ref.: JC092

Renée Gagnon

1942 | Canada, Portugal

Renée Gagnon, born in Montréal, Canada, in 1942, is an artist, researcher, and cultural observer whose work bridges visual arts and socio-cultural studies. She studied painting at the School of Fine Arts in Montréal and further trained at the School of the Louvre and at the Grande Chaumière in Paris, where she studied under the painter Aujame.

In 1970, Gagnon settled in Lisbon, Portugal, where she began experimenting with large-scale screen-printing techniques. Her work blended traditional and experimental methods to explore identity, social structures, and urban environments. Between 1972 and 1974, she lived in Luanda, Angola, conducting in-depth research on Musseques (slums), examining their architecture, social fabric, and cultural significance. Supported by a Calouste Gulbenkian Foundation fellowship in 1975, this research informed both her artistic and scholarly output, highlighting the resilience and challenges of these communities.

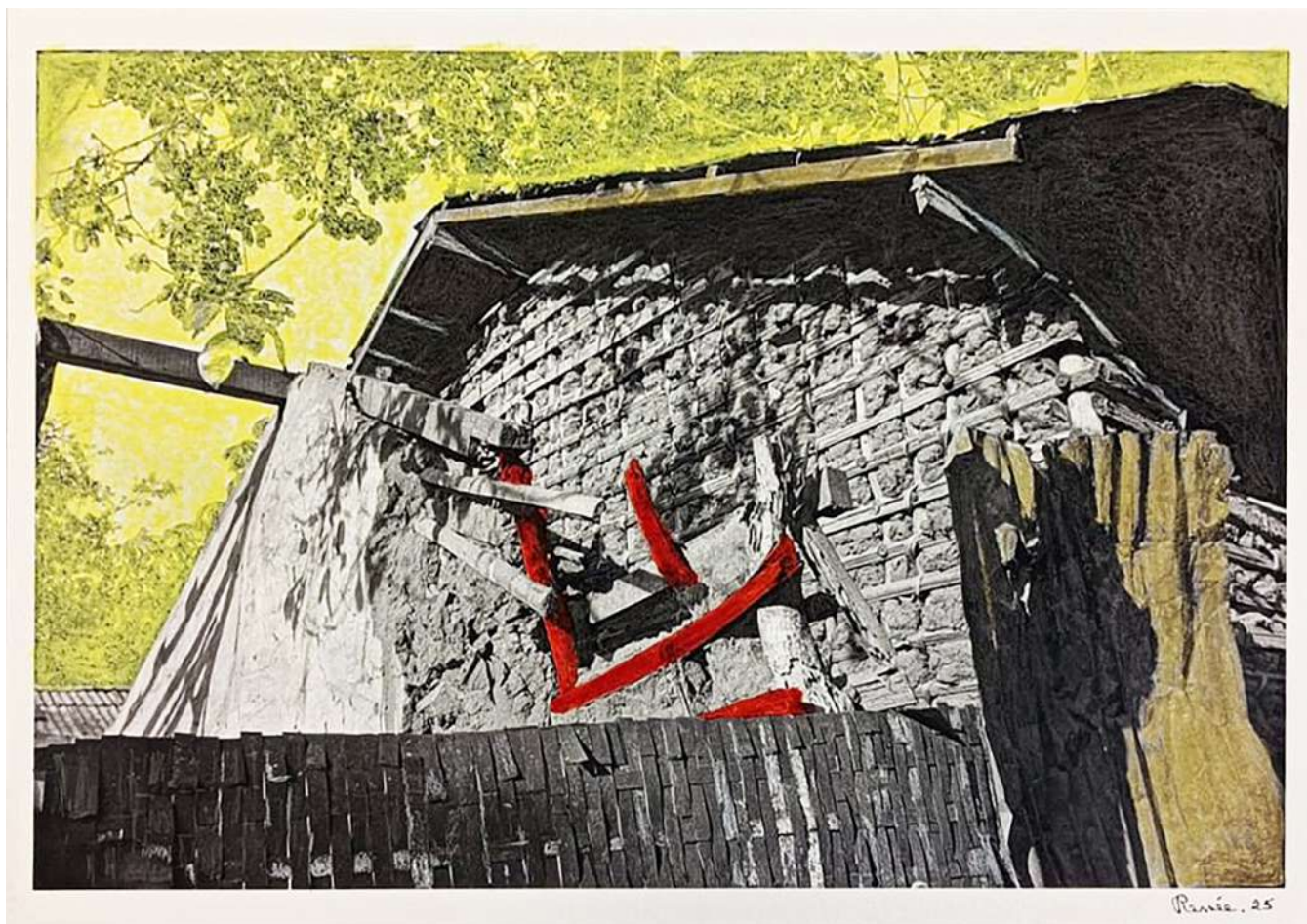
Gagnon received a second Gulbenkian fellowship in 1986–1987, further advancing her multidisciplinary practice that integrates painting, screen printing, and socio-cultural research. Now based in Lisbon, she continues to contribute actively to the artistic and academic fields, with a focus on underrepresented communities and complex social narratives.

In December 2024, Perve Galeria and Freedom House – Mário Cesariny in Lisbon presented her first anthological exhibition, followed by a showcase at the London Art Fair in January 2025.

That year, marking the 50th anniversary of Portuguese-speaking countries' interdependencies, she debuted new works at ARCOLisboa (May), VOLTA Basel (June), AKA Paris (October), and Abu Dhabi Art (November). Revisiting her Musseques archive, she intervened plastically on her black-and-white photographs, adding colour to explore memory, urban space, and social narrative.



Renée Gagnon
Untitled, 2025
Mixed media on photography print on paper
29,5 x 42 cm
Ref.: RNG111



Renée Gagnon
Untitled, 2025
Mixed media on photography print on cotton paper
27 x 40 cm
Ref.: RNG096



Renée Gagnon
Untitled - "Musseques" series, 1975 / 2024
Inkjet printing on Epson Ultra Smooth cotton paper,
bonded to Dibond
90 x 60 cm
Ref.: RNG028

Teresa Roza d'Oliveira

1945 - 2019 | Mozambique, Portugal

Born in 1945 on the Island of Mozambique to Portuguese parents, Teresa Roza d'Oliveira was a pioneering feminist whose life and art consistently challenged societal conventions. She studied painting at Lourenço Marques's Núcleo de Arte under Frederico Ayres, João Ayres, and Bertina Lopes, developing a practice rooted in anthropomorphic figuration, poetic imagery, and dreamlike compositions.

Actively engaged in the Mozambican independence movement and closely connected to artists such as Malangatana Ngwenya, she began exhibiting publicly in the late 1950s, gaining early recognition with the 1st Prize for Drawing (1962), 2nd Prize for Painting (1964), and multiple honorable mentions.

Relocating to Portugal in 1977, she maintained strong ties to Mozambique while exhibiting widely across Africa and Europe. Her works are held in major public and private collections, including the National Art Museum (Maputo), Pretoria Museum, Durban City Museum, and Perve Galeria's Lusophonies Collection.

In 2022, Perve Galeria integrated her artistic estate, revitalizing her oeuvre through anthological exhibitions and presentations at art fairs such as AKAA Paris (2022–2025), 1-54 London (2023), ARCO Lisboa (2023–2024), and her first UK solo at Ed Cross Fine Art, London (2024).

This trajectory culminated in her presentation at Frieze Masters' Spotlight section (2025), by invitation of curator Valerie Cassel Oliver. That same year, her work was included in the In and Around Special Project at Abu Dhabi Art (2025), curated by the fair's director Dyala Nusseibeh. Teresa Roza d'Oliveira is also set to participate in an upcoming exhibition at the Smithsonian National Museum of African Art, Washington D.C. (2026), reaffirming her significance to contemporary feminist and decolonial discourse.



Teresa Roza d'Oliveira
Untitled, n.d. - circa 2000s
Acrylic on paper
33 x 25 cm
Ref.: TRO059



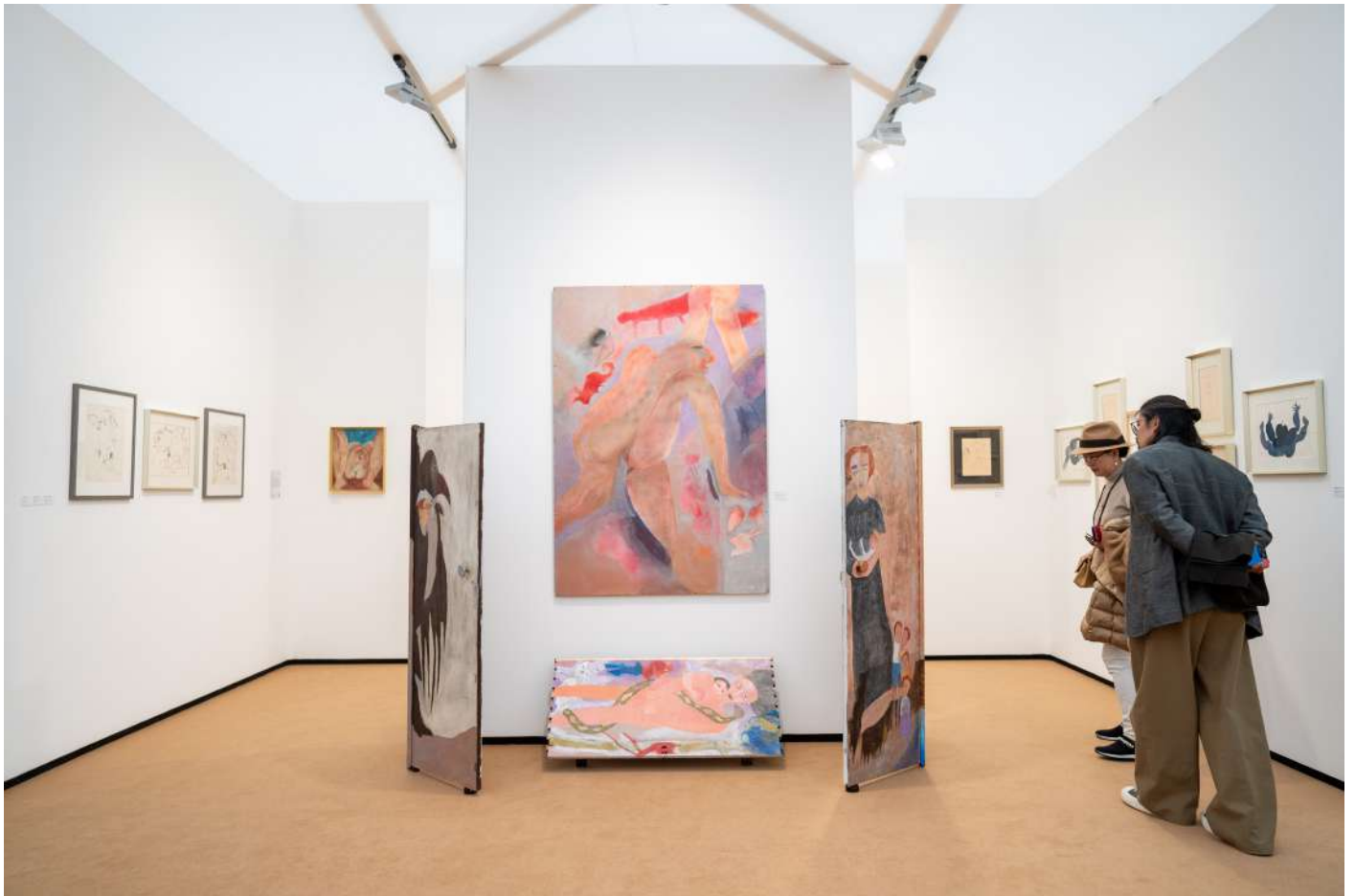
Teresa Roza d'Oliveira
Sea VI, 1997
Oil on canvas
54 x 65 cm
Ref.: TRO039



Teresa Roza d'Oliveira
The darkness, 1996
Oil on canvas
50x 70 cm
Ref.: TRO006



Teresa Roza d'Oliveira
Untitled, circa 1970's
Watercolor on paper
27 x 37 cm
Ref.: TRO197



Teresa Roza d'Oliveira at Frieze Masters, Spotlight section, presented by Perve Galeria, 2025



Exterior of Freedom House - Mário Cesariny and Perver Galeria, Lisbon, 2024

Credits:

Concept and Curation:
Carlos Cabral Nunes

Management:
Nuno Espinho da Silva

Production:
Nuno Espinho da Silva &
Ana Catarina Veloso

Communication:
Inês Rego & Ana Catarina Veloso

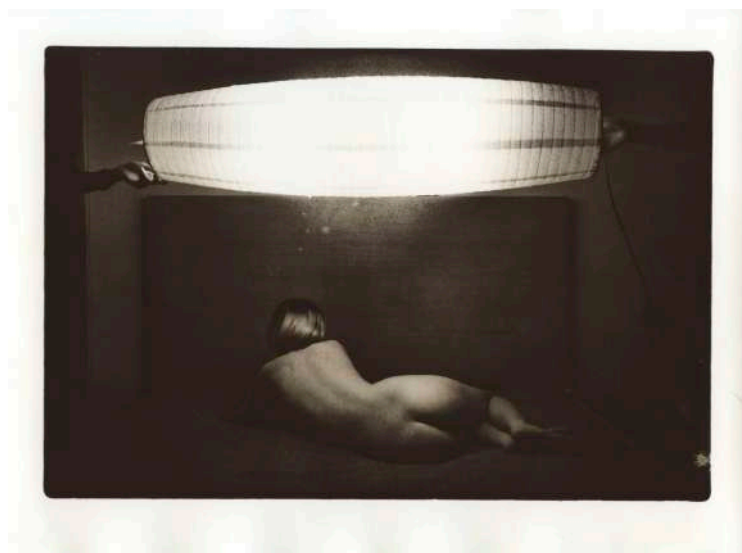
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Perve Galeria

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Colectivo Multimédia Perve

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Bogdan Gulyay
Vita Schelkanova on the bed from behind lith, 2019
Silver gelatin hand print analog photography, ed.
1/10
18 x 24 cm
Ref.: BG020

Social media | Photo gallery



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aPGn2 - a PiGeon Too

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